

Authorized Edition

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WITH  
TABLATURE

# HEAVY METAL

## Ballads



788.42

HEAV

GUNS N' ROSES • VAN HALEN • TESLA  
LITA FORD • McAULEY SCHENKER GROUP  
VINNIE VINCENT INVASION

# HEAVY METAL

## *Ballads*

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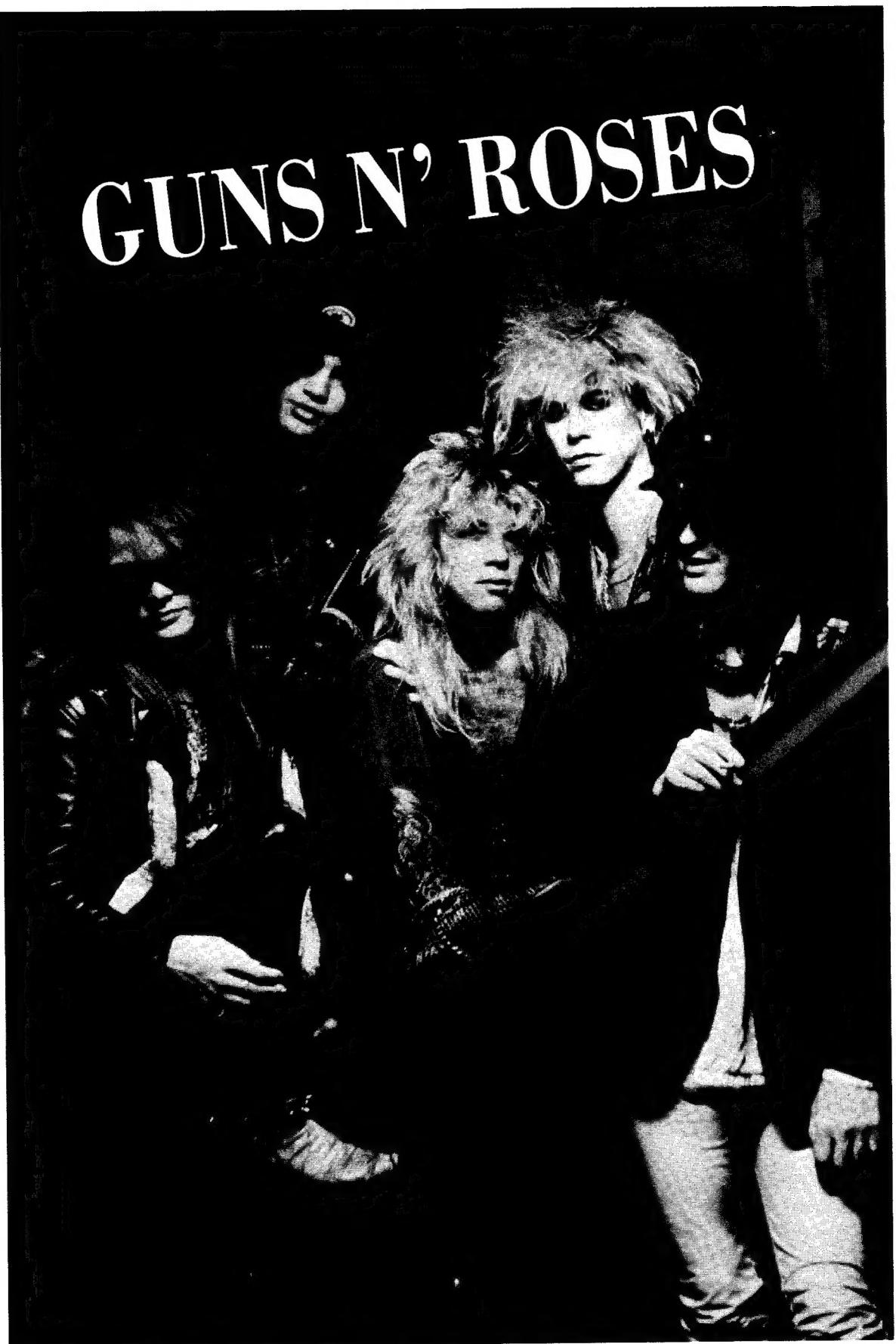
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KM

# GUNS N' ROSES



Neil Zlozower

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# THE CLAW

Annamaria DiSanto

GLEN WEXLER

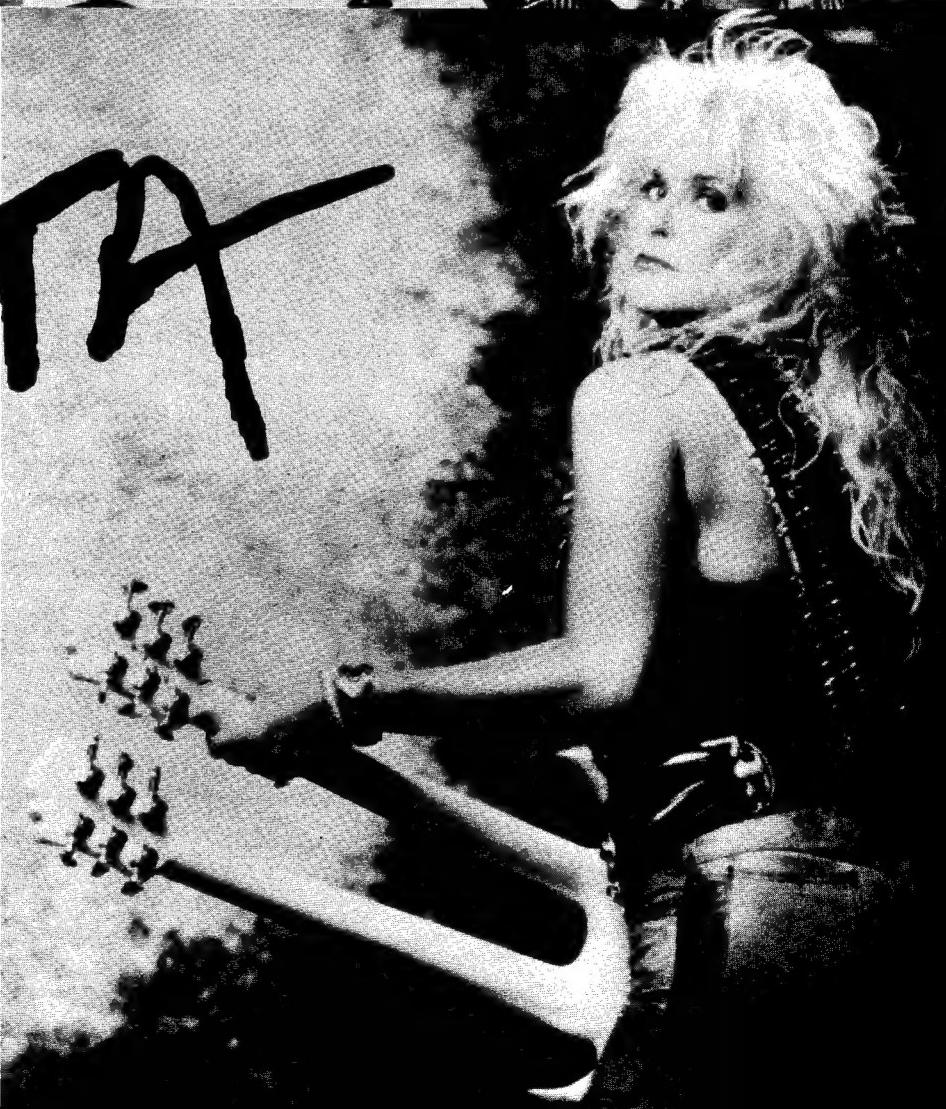


MCAULEY · SCHENKER · GROUP

VINNIE VINCENT INVASION



LITA



# TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

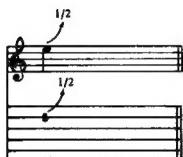
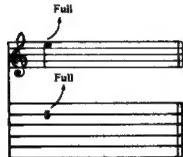
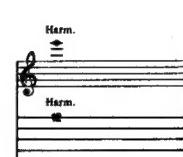
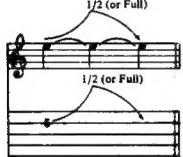
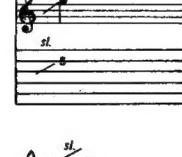
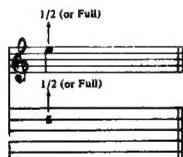
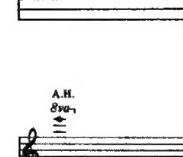
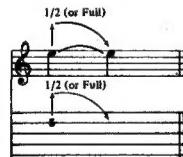
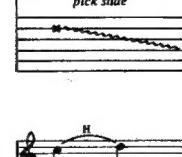
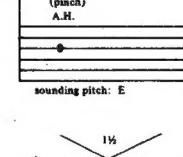
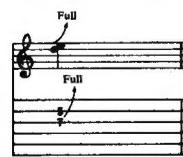
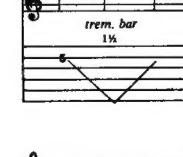
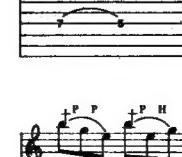
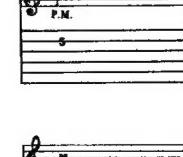
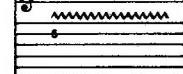
	15	0
	15	0
		1
		2
3		2
		0

*5th string, 3rd fret*

*1st string, 15th fret,  
2nd string, 15th fret,  
played together*

*an open E chord*

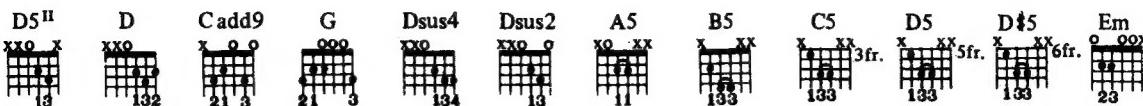
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

 <p><b>BEND:</b> Strike the note and bend up <math>\frac{1}{2}</math> step (one fret).</p>	 <p><b>SLIDE:</b> The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.</p>	 <p><b>TREMOLO PICKING:</b> The note is picked as rapidly and continuously as possible.</p>
 <p><b>BEND:</b> Strike the note and bend up a whole step (two frets).</p>	 <p><b>SLIDE:</b> Same as above, except the second note is struck.</p>	 <p><b>NATURAL HARMONIC:</b> The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.</p>
 <p><b>LEGATO BEND AND RELEASE:</b> Strike the note. Bend up <math>\frac{1}{2}</math> (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.</p>	 <p><b>SLIDE:</b> Slide up to the note indicated from a few frets below.</p>	 <p><b>ARTIFICIAL HARMONIC:</b> The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.</p>
 <p><b>GHOST BEND:</b> Bend the note up <math>\frac{1}{2}</math> (or whole) step, then strike it.</p>	 <p><b>SLIDE:</b> Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.</p>	 <p><b>ARTIFICIAL "PINCH" HARMONIC:</b> The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.</p>
 <p><b>GHOST BEND AND RELEASE:</b> Bend the note up <math>\frac{1}{2}</math> (or whole) step. Strike it and release the bend back to the original note.</p>	 <p><b>PICK SLIDE:</b> The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.</p>	 <p><b>HAMMER-ON:</b> Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.</p>
 <p><b>UNISON BEND:</b> The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.</p>	 <p><b>PULL-OFF:</b> Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.</p>	 <p><b>TREMOLO BAR:</b> The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.</p>
 <p><b>VIBRATO:</b> The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.</p>	 <p><b>FRETBOARD TAPPING:</b> Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).</p>	 <p><b>PALM MUTE (P.M.):</b> The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.</p>
 <p><b>SHAKE OR EXAGGERATED VIBRATO:</b> The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.</p>		 <p><b>MUFFLED STRINGS:</b> A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.</p>

# SWEET CHILD O' MINE

As recorded by GUNS N' ROSES

Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler



Tune down  $\frac{1}{2}$  step:

- (① = Eb ③ = Gb
- ⑤ = Ab ② = Bb
- ④ = Db ① = Eb

Medium Rock  $\text{♩} = 122$

Intro Riff A (Gtr. I)

w/Riff A

\*Let arpeggiated figures ring whenever possible (throughout).

w/Riff A (1st-6 bars only) & Rhy. Fig. 1  
Gtr. III (acous.)

Sheet music for Gtr. III (acous.) in C major. The top staff shows a rhythmic pattern with eighth and sixteenth notes. The bottom staff shows fingerings (e.g., 2, 2, 2, 2, 2, 3, 2, 0) and a bar line.

Sheet music for Gtr. III (acous.) in G major. The top staff shows a rhythmic pattern with eighth and sixteenth notes. The bottom staff shows fingerings (e.g., 3, 3, 3, 3, 3, 2, 0) and a bar line. The label "w/Fill 1" is above the staff.

Sheet music for Gtr. III (acous.) in C major. The top staff shows a rhythmic pattern with eighth and sixteenth notes. The bottom staff shows fingerings (e.g., 3, 3, 3, 3, 3, 2, 0) and a bar line. The label "1st, 2nd Verses w/Rhy. Fig. 1" is circled. The lyrics are:

1. She's got a smile\_ that it seems to me\_ re-minds\_ me of child - hood mem - o ries,\_ where ev -  
2. See additional lyrics

Sheet music for Gtr. III (acous.) in G major. The top staff shows a rhythmic pattern with eighth and sixteenth notes. The bottom staff shows fingerings (e.g., 3, 3, 3, 3, 3, 2, 0) and a bar line. The lyrics are:

'ry - thing\_ was as fresh\_ as the bright\_ blue sky. —

Sheet music for Gtr. III (acous.) in C major. The top staff shows a rhythmic pattern with eighth and sixteenth notes. The bottom staff shows fingerings (e.g., 12, 12, 14, 15, 14, 12, 14, 15, 14, 12, 14, 15, 14, 16, 14) and a bar line. The label "Fill 1" is above the staff.

w/Rhy. Fig. 1 (1st 7 bars only)

Now and then... when I see her face... she takes me a-way... to that spe - cial place,... and if I

Guitar II tablature (string 6 at bottom):  
0 2 3 2 | 3 2 - 2 3 2 0 3 | 0 2 3 2 0 | 0 3 3 3 3 | 3 3 3 3

stared... too... long, I'll prob - ly break down and cry.

Guitar II tablature (string 6 at bottom):  
2 4 0 2 3 0 | 0 3 3 0 3 | 0 3 2 3 2 | 0 3 2 3 2 | 0 3 2 3 2 | 0 3 2 3 2

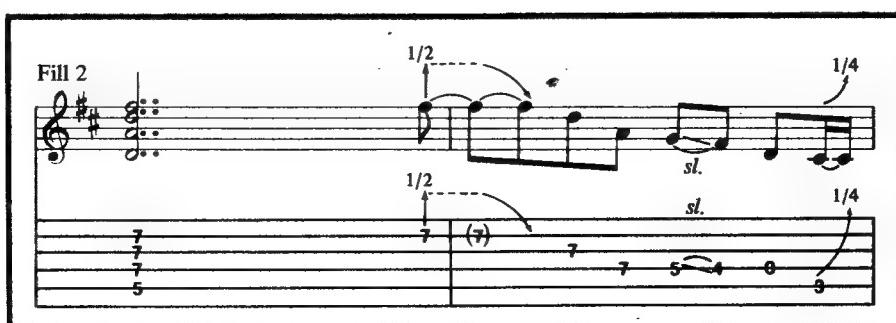
Chorus  
Rhy. Fig. 2

Whoa, whoa,... whoa... sweet child o' mine.

\*Gtr. I

Guitar II tablature (string 6 at bottom):  
14 14 15 14 | 13 13 12 10 | 15 14 14 | 15 14 | 15 14

\*On D.S. double Gtr. II



A5                      B5 CS                      D

Whoa, oh, oh, oh, sweet child o' mine...

To Coda

w/Rhy. Fig. 1

D                      C                      1.

1.

sl. G                      Full                      Full                      Full

Full                      Full                      Full                      Full

2.

D                      G                      sl.                      1/2                      1/2 D                      hold bend

(9)                      (9)                      (9)                      (9)                      (9)                      (9)                      (9)                      (9)

w/Rhy. Fig. 1 (1st 7 bars only)

Full                      sl. C                      sl.                      sl.                      sl.                      1/2 G                      Full p

Full                      sl.                      sl.                      sl.                      sl.                      1/2                      Full p

Full                      Full                      sl.                      sl. 12                      sl. 12 10 10 (9) 9                      1/2 (7)                      Full p

Full                      Full                      sl. 10 10 (17)                      hold bend                      Full (17) (17) (17)                      3                      3

8va- D                      Full                      Dsus4 D Dsus2 D D D.S. al Coda

Coda

w/Rhy. Fig. 2 (1½ times)

A5      B5      C5      D

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

A5      B5      C5      D5      D5

Ooh, sweet love o' mine.

Guitar solo

Em      C      B7      Am loco Full

Full

H P H P H P H

15 14 15 14 15 14 15 14 12 14 15 12 14 12 14 12

Rhy. Fig. 3

(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

Em      C      H P sl.      Full      B7      F      1/2 Am      Am loco 1/2

Full

1/2

13 12 (12) 13 12 13 12 13 12 (12) 12 (12) 15 (15) 14 1/2

Em      1/2 C      1/2 B7      1/2 Am      1/2

1/2

1/2

1/2

1/2

w/Rhy. Fig. 3 (1st 3 bars only)

Em H P C 1/2 w/Fill 3 B7 sl. Full

w/Rhy. Fill 1 A5 P.M.

H P 1/2 sl. Full

Rhy. Fig. 4 ⑥3fr. 2fr. G F# Em 2nd lead gtr. Full

⑥open 2fr. E F# G5 Full p Full Full p

w/Wah (e) Full Full Full Full p Full Full p

(end Rhy. Fig. 4) AS Full B5 C5 D5 G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times) Em H Full

AS Full B5 C5 D5 G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times) Em H Full

Full Full Full 1/2 Full Full Full P H Full

Rhy. Fill 1

The musical score consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass staff with fingerings (0, 2, 1, 2, 2, 2) indicating specific notes to be played.



w/Rhy. Fig. 5 (2 times)

ES G5 A5 CS DS G5<sup>(type 2)</sup>

Where do we go?— Where do we go now? Where do we go?—

Harm.

H P.M. Harm.

Where do we go?— (whispered) Sweet Child! Where do we go now?

P P sl.

P

E5 G5 A5

Where do we go?— (whispered) Sweet Child! Where do we go now?

P.M. throughout

C5 D5 E5 G5

Where do we go?— (whispered) Sweet Child! Where do we go now?

H P H P H

H P H P H

1/4 sl.

1/4 sl.

A5 CS DS G5<sup>(type 2)</sup> Rhy. Fig. 6 E5

Where do we go now, now? Where do we go?—

Full Full 8va-e Full

Full Full Full

15 12 14 12 16 17 18 17 17 22 (22) 22 22

The musical score consists of two staves. The top staff is for the voice, starting with a G5 note followed by a melodic line with various dynamics like f, f, f, and f. The lyrics "Ah. Where do we go now?" are written below the notes. Above the staff, there are labels for notes: G5, A5, B5, C5, D5, and G5 (type 2). The bottom staff is for the piano, featuring a treble clef and a key signature of one sharp. It includes dynamic markings such as 3, Full, 1/2, P, and various grace notes. Fingerings like 22, 22, 22, (22), 17, 17, 17, 17, 17, 17, 17, and 17 are also present. The piano part ends with the label "(end Rhy. Fig. 6)".

w/Rhy. Fig. 6

G5

E5

A5

B5

Where do we go? Where do we go— now?

*loco*

*Full*

*slow bend*

*sl.*

*Full*

*sl.*

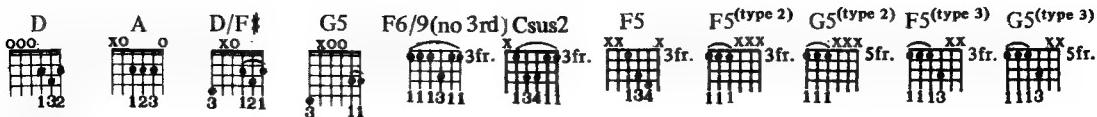
### *Additional Lyrics*

2. She's got eyes of the bluest skies, as if they thought of rain.  
I hate to look into those eyes and see an ounce of pain.  
Her hair reminds me of a warm safe place where as a child I'd hide,  
And pray for the thunder and the rain to quietly pass me by. (*To Chorus*)

# WHEN IT'S LOVE

As recorded by VAN HALEN

Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen



Tune Down

(6) = D

(All gtrs.)

Moderate Rock ♩ = 100

Intro D A D/F# G5

\*Gtr. II Rhy. Fig. 1

\*\*Gtr. I

\*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.

\*\*Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

\*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

\*Allow chords to sustain into each other emphasizing common tones. \*\*Recorded gtr. part (no adaptation)  
Synth. bass doubles roots.

swelled in w/volume control.

D5  
(Voc.: Hey!)

Riff A

C5/F D5/G Am D5 C5/F D5/G B<sup>b</sup> maj7 P.M. C5 (end Riff A)

Guitar tablature below:

7	5	7	(7)	5	5	7	5	7	(7)	5
7	5	7	5	5	7	7	5	7	5	5
5	5	3	5	(5)	5	5	5	5	5	3
0	0	5	5	(5)	0	0	0	0	0	0

\*Combined gtr. & synth. riff (Gtr. I). Gtr. III in upstems. Bass in steady 8ths.

1st Verse  
w/Riff A

W/RHT A  
DS C5/F D5/G Am D5 C5/F D5/G Bb P.M. CS

This image shows a musical score for a guitar solo section, labeled "W/RHT A". The score consists of eight measures of music on a single staff. The key signature is one flat (B-flat). The first measure starts with a dynamic "DS" followed by a sixteenth-note pattern. Measures 2 through 7 show chords: C5/F, D5/G, Am, D5, C5/F, D5/G, and Bb. Measure 8 concludes with a sixteenth-note pattern followed by a fermata and the label "P.M.". The score ends with a final chord, CS.

Ev - 'ry - bod - y's look - in' for some-thin',  
w/Riff C

some-thin' to fill in the holes. —

w/Riff C  
D5 F  
C5/F D5/G Am D5 C5/F C  
We think a lot but don't talk much a - bout it- till things get out of con - trol. Oh!

We think a lot but don't talk much about it—  
⑥ open ⑤ open

till things get out of con - trol. Oh!  
⑤ 2fr. ⑥ 2fr. ④ 4 ⑤ open

Chorus D

A musical score for Chorus B, featuring ten staves of music. The first staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The sixth staff shows a bass clef, a key signature of one sharp, and a common time signature. The seventh staff shows a treble clef, a key signature of one sharp, and a common time signature. The eighth staff shows a bass clef, a key signature of one sharp, and a common time signature. The ninth staff shows a treble clef, a key signature of one sharp, and a common time signature. The tenth staff shows a bass clef, a key signature of one sharp, and a common time signature.

How do I know when it's love?  
Rhy Fig 2

I can't tell — you but it lasts for - ev - er.

Qh.

\*Synth. chords arr. for gtr.

**\*\*Synth. bass arr. for gtr.**

The image shows a musical score for guitar, specifically for the bass strings. It consists of six measures of music. The first measure starts with a bass note followed by a sixteenth-note pattern. The second measure begins with a bass note and ends with a sixteenth-note pattern. The third measure starts with a bass note and ends with a sixteenth-note pattern. The fourth measure starts with a bass note and ends with a sixteenth-note pattern. The fifth measure starts with a bass note and ends with a sixteenth-note pattern. The sixth measure starts with a bass note and ends with a sixteenth-note pattern.

**How does it feel when it's love?**

It's just some - thing you feel - to - geth - er,

when \_ it's love.\_

(end Rhy. Fig. 2)

(end Rhy. Fig. 2)

w/Riff B

D5 C5/F D5/G Am D5 C5/F D5/G

2nd Verse w/Riff A

F5 D5 sl. C5/F D5/G Am

w/vol.

You look at ev - ry face in the crowd.

(5)1fr.

D5 C5/F D5/G Bb C5 w/Riff C

P.M. D5 C5/F D5/G

Some shine and some keep you guess - in'. Wait - ing for some - one to

Am D5 C5/F C C/A

come in - to fo - cus. Teach you your fi - nal love les - son. Ugh!

Chorus w/Rhy. Fig. 2 (1st 6 bars only)

(6)open D (5)open A (5)2fr. E

How do I know when it's love? I can't tell you but it lasts for - ev -

(4)4fr. (5)open F (6)open D (5)open A (5)open B

er. Oh. How does it feel when it's love? It's just some -

(6)2fr. B (6)3fr. F G Bridge

Gtr: F5(type 2) P.M.

thing you feel to - geth - er. (Ah ah.)

Rhy. Fig. 3 \*let ring

(7) 7 7 7 5 5 5 5 3 3 2 3

(6) 7 0 7 5 5 5 5 5 3 3 3 3

\*Synth. chords upstems.  
Synth. bass downstems.

Riff C >

sl. > > sl. > > sl. > > sl. > > sl. > > sl. > > sl. > > sl. > >

7 7 5 5 7 7 (7) 5 5 7 7 7 7 5 5 7 7 5 5 7 7 3 3 3 3 5 7

G5(type 2) sim.  
 F5(type 2)  
 G5(type 2)

Oh, when it's love. (Ah ah.) You can feel it, yeah.

8 7 8 7 0 7 | 1 2 1 10 7 8  
 5 5 5 5 5 5 | 5 5 3 3 5 5 5 5 5 5

w/Rhy. Fill 1  
 ⑥ 7fr. A

F5(type 2) \*G5(type 2)  
 (Ah ah.) (end Rhy. Fig. 3) Gtr. IV sl. Full P Full  
 Noth - ing's miss - ing. Yeah.

trem. bar slow bend  
 Harm. \*1/2 1  
 Harm. \*1/2 1

Full P Full  
 1 1 2 1 | 3 10 12 12 (12) 10 12 (12) | (12) 12 12

Guitar solo w/Riff A  
 D5 Full C5/A \*Doubled by synth. bass on root.  
 D5/G 1½ Am D5 C5/F 1/4 D5/G Full

hold bend  
 Full 1½ 1½ H Full 1/4 Full  
 (12) 15 (15) 15 15 15 13 15 15 10 10 10 10 10 10

B♭maj7 1/2 sl. P C5 Full D5 T sl. C5/F 1½ 1½ D5/G Am  
 6 sl. sl. 1/2 1/4 sl. P Full T 15 15 15 15 15 15 15 15 15 15 15 15

Rhy. Fill 1  
 \*Synth. arr. for gtr. sl.

**D5** Full P Full P P P C5/F C H P P P 1/2 P \*Full C/A

Bridge *sl.*  
w/Rhy. Fig. 3  
F5(type 3) > *sl.* G5(type 3) > *sl.* F5(type 3) > *sl.* G5(type 3) > *sl.*

\*Sustain to beat 3 of next measure.  
P.M. (Ah \_\_\_\_\_ ah.) Yeah, you can feel it. (Ah \_\_\_\_\_ ah.) Oh, when it's love...  
w/Fill 2 F5(type 3) > G5(type 3) \*Doubled by synth. bass on root.  
⑥2fr. ⑥5fr. ⑥7fr. (When) Noth - ing's miss - ing.  
Chorus w/Rhy. Fill 1 ⑥7fr. A  
E G A D5 A5  
Ow! How do I know when it's love? I can't tell  
⑥2fr. B5 E D A D5  
you but it lasts for - ev - er. Ooh. How does it feel when it's love?  
⑥2fr. A5 B5 E D A  
It's just some - thing you feel to - geth - er. Hey.

Fill 2

sl. Full Full semi-harm. Full Full (20) pick slide

14 17 15 18 20 20 20 20 20 (20)

w/Rhy. Fig. 2 (1st 3 bars only)

D5 A5 B5 E

③ 2fr.

How do I know when it's love? I can't tell you but it lasts for - ev - er. When it's love.

D Asus4 A D w/Rhy. Fig. 1 A D/F\$

G5 D A D/F\$

Ooh, when it's love.

\*Bass plays steady quarters. Hey!

G5 D5 A5 D/F\$

Bkgd. Voc. Fig. 1- It'll last for ev - er. When it's love. (Na na na na na na na na)

w/Bkgd. Voc. Fig. 1 (5 times)

G5 pick sl. Rhy. Fig. D5 (type 2) A5 D/F\$ You and I, na na na.)

w/Rhy. Fig. 4 (4 times) (end Rhy. Fig. 4) D5 A5

We're gon - na feel this thing to - geth - er. When it's love.

D/F\$ G5 DS A5

Ooh. When it's love, ba - by.

D/F\$ G5 DS A5 D/F\$ You can feed it, yeah!

G5 D5 A5 D/F\$ G5

We'll make it last for - ev - er. Ooh, when it's love.

w/Rhy. Fig. 1A (2 times)

F5 (type 2) C5 F5 (type 2) C5 D5 (type 2)

# CLOSE MY EYES FOREVER

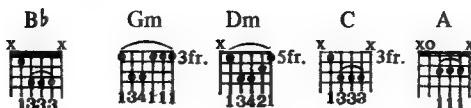
As recorded by LITA FORD & OZZY OSBOURNE

Words and Music by  
Lita Ford and Ozzy Osbourne

Slowly  $\text{♩} = 68$

Am add9

Intro Gtr. I (12-string acous.)



Fsus#4

Am add9

G/A

1st, 2nd Verses

Am add9

G

Fsus#4

Am add9

G/A

**Fsus4**  
**Am add9**  
**Chorus  
Fadd9/C**

I sup - posed to do with a child-hood trag - e - dy?— If I closed my eyes for ev -  
 (end Rhy. Fig. 1)

Am F add#4/C Am  
 er, will it all re - main un - changed?\_



**3rd Verse  
w/Rhy. Fig. 1**

\*Am add9

A \*Am add9 G

I know I've been\_ so\_ hard on you.\_

8va

22 20 22 21(21) 20 19 19 18 18 20 17 17 17

\*Bass plays A pedal for 8 bars.

If I could have just  
D.S. (take 2nd ending) al Coda

Fsus#4 Am add9 G/A Am add9  
I know I've told you lies... If I could have just...  
D.S. (take 2nd ending) al Coda

G6 Fsus#4 Am add9  
one more wish I'd wipe the cob-webs from my eyes.

Coda

∅ Am add9

Coda

Am add9

The musical score consists of three staves. The top staff is for the voice, starting with a key signature of one sharp (F#) and a time signature of common time. It features lyrics: "Close your eyes, close your eyes, you got - ta let ring". The middle staff is for the guitar (Gtr. I), showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar neck diagram with fingerings: 0, 5, 7, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 7.

Musical score for guitar and vocal part 2. The vocal part starts with a melodic line in Fsus#4, followed by a transition to Am add9. The lyrics "close your eyes for me" are provided. The guitar part features a rhythmic pattern of eighth and sixteenth notes. The vocal line continues with sustained notes and a dynamic instruction "rit. let ring". Fingerings and strumming patterns are indicated below the guitar staff.

### *Additional Lyrics*

2. Sometimes it's hard to hold on,  
So hard to hold on to my dreams.  
It isn't always what it seems  
When you're face to face with me.  
You're like a dagger and stick me in the heart  
And taste the blood from my blade.  
And when we sleep, would you shelter me  
In your warm and darkened grave?

# CHANGES

As recorded by TESLA

Words and Music by  
Jeff Keith, Tommy Skeoch,  
Frank Hannon, Brian Wheat  
and Troy Luccketta



Moderate Rock  $\text{♩} = 120$   
(Half-time feel)

Free time

Intro Acous. piano & Synth

Em(add9)

Rhy. Fig. 1

Em7(9)

(end Rhy. Fig. 1)

w/Fingers  
*mf*

1st, 2nd Verses (half-time feel)

w/Rhy. Fig. 1 (4 times)

Em(add9)

Em7(9)

1. Chang - es,  
2. See additional lyrics

Em(add9)

Em7(9)

Re - ar -

rang - in',

can't seem to stop the hands - of -

time.

I re -

Em(add9)

Em7(9)

mem - ber —

I was so young, —

I was much too young - to

see. —

Now I'm

Em(add)

Em7(9)

old - er, —

grow-in' old - er, —

and I see things dif - frent - ly. —

Oh, —

D/C

D/C

Cmaj7

(end half time feel)

Chorus

E5

G5 D5

w/Rhy. Fig. 2 (2 times)

E5

G5 D5

chang - es, —

It's chang - in' you - and me. —

Time's mak - in'

Rhy. Fig. 2

P.M.  
*f*

Time's re - ar - rang - in', chang - in' you — and me. —  
 1. 2. trem. bar  
 Gtr. II (5) open A

Rhy. Fig. 2 .....  
 P.M. ....

Bridge (half time feel)  
 C5

Noth - in' ev - er stayed the same. — It's al - ways gon - na change. —

(Both gtrs.)

C5 D5 (end half-time feel) P.M. ....

on my way. —

Yeah! yeah. —

Full Full sl. Full P sl.

15 14 15 14 (15) 14 (15) 14 (14) 12 14

This musical score page contains several staves of music for guitar. The top staff shows a vocal line with lyrics and fingerings like E5, G5, D5. The second staff shows chords G5 and A5. The third staff is labeled 'Rhy. Fig. 2' with 'P.M.' below it. The fourth staff is labeled 'Bridge (half time feel)' with 'C5' above it. The fifth staff has lyrics 'Noth - in' ev - er stayed the same. — It's al - ways gon - na change. —'. The sixth staff is labeled '(Both gtrs.)'. The seventh staff continues the vocal line with 'on my way. —'. The eighth staff starts a 'Guitar solo w/Rhy. Fig. 2 (5 times)'. The ninth staff has lyrics 'Yeah! yeah. —'. The tenth staff shows fingerings 'Full' and 'P'. The bottom two staves show fingerings for the guitar strings.

Sheet music for guitar, two staves. Top staff: E5, Full, Full, 1/2, G5, DS, Full, 8va, P. Bottom staff: Full, 12, 15, 12, 14, 15, (15), 12-14-15-14-12-12-12, P, P, P, P, P, P, Full, 12, 6, 6, P.

The image shows two staves of sheet music for guitar. The top staff is in E5 position (8va) and the bottom staff is in G5 position. Both staves begin with a 'sl.' (slide) and a 'Full' pick stroke. The first measure consists of a power chord (E5) followed by a sequence of three chords: G5, B5, and D5. The second measure begins with a power chord (G5) followed by a sequence of three chords: B5, D5, and G5. Fingerings are indicated above the notes: 'P' for the power chord, '17' for the 17th fret, '15' for the 15th fret, and '17' for the 17th fret again. The number '2' indicates a second position or variation. The music concludes with a 'sl.' (slide) at the end of each staff.

Sheet music for guitar, Treble clef, key signature of one sharp (F#), common time. The music starts with an E5 chord. The melody consists of eighth and sixteenth-note patterns. Measure 1 ends with a G5 chord. Measure 2 begins with a D5 chord. The melody continues with slurs and grace notes. The bottom staff shows fingerings for the left hand: 5, 6, 5, 6, 17, 15, 19, 17, 15, 19, 17, 15, 19, 17, 16, 19, 17, 16, 19, 17, 16, 10, 17, 16, 14, 17, 16, 14, 12, 14, 12, 10, 12, 10, 9, 10, 9, 7, 9, 7, 5, 7, 5, 4.

The musical score consists of two staves. The top staff shows a sequence of chords and techniques: E5 (with 'Full' and '3' markings), G5 (with a wavy line), D5 (with 'A.H.' and '(15ma)' markings), another D5 (with 'Full' and a wavy line), and a final D5 (with 'sl.' and 'N' markings). The bottom staff continues the sequence: a G5 (with 'rake', 'semi-harm.', 'Full', and '(7) 5' markings), followed by a series of notes (0, 5, (5)) with 'A.H.' and 'Full' markings, and finally a note with 'sl.' and 'N' markings.

(Half-time feel)  
\*w/Rhy. Fig. 1 (2 times)

Em(add9) 2 Em7(9) 2 Em(add9)

3rd Verse  
w/Rhy. Fig. 1 (2 times)

\*2nd time, substitute rests for last three eighth notes of figure.

Chang - es, time's mak - in'

Em7(9)

chang - es in my life.

Em(add9)

Re - ar - rang - in', al - ways -

Em7(9)

chang - in', can't seem to stop the hands of time.

D/C

Can't you see? -

C

D/C

Em7(9)

It's chang - in' ev - ry - thing.

D/C

Time's mak - in'

(end half-time feel)

Chorus  
w/Rhy. Fig. 2 (4 times)

E5 G5 D5 E5 G5 D5

chang - es, time's mak - in' chang - es in my life.

E5 G5 D5

Time's re - ar - rang - in', chang - in' you and me...

Outro  
w/Rhy Fig. 2 (4 times)

E5 G5 D5

Yeah, yeah.

All these chang - es.

steady gliss.

pick slide

Full

2

22

Sheet music for guitar featuring six staves of musical notation. The first two staves show a sequence starting with a power chord (P) followed by E5, G5, D5, and then a series of notes with '1/2' markings above them. The third staff shows a sequence of notes with 'Full' markings above them. The fourth staff shows a sequence of notes with 'Full' markings above them. The fifth staff shows a sequence of notes with 'Full' markings above them. The sixth staff shows a sequence of notes with 'Full' markings above them.

w/Rhy. Fig. 3 & Riff A (both 2 times)

Sheet music for guitar featuring six staves of musical notation. The first two staves show a sequence starting with C5, G/B, (G), D5, (B), D5, C5, G/B, and (G). The third staff shows a sequence of notes with 'Full' markings above them. The fourth staff shows a sequence of notes with 'Full' markings above them. The fifth staff shows a sequence of notes with 'Full' markings above them. The sixth staff shows a sequence of notes with 'Full' markings above them.

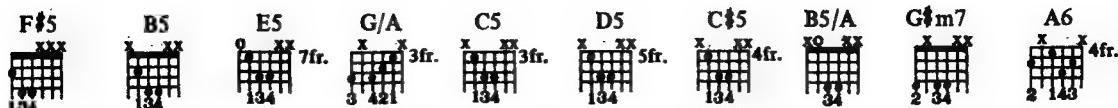
#### *Additional Lyrics*

2. Faces, strange faces, cloud my mind.  
Empty traces make it hard for me to find.  
Somewhere in the distance is there someone who awaits  
For that moment? I am taken over by the hands of fate.  
Can't you see? The world is changin' me. (*To Chorus*)

# ECSTASY

As recorded by Vinnie Vincent Invasion

Words and Music by Vinnie Vincent



Moderate Rock  $\text{♩} = 108$   
1st Verse

D

A/D

D

A/D

D

Bm7sus4

You be - long to me, beau - ti - ful dream - er.

(Overdub) let ring

let ring

You are the on - ly one my heart - is beat - ing for.

let ring

A7sus4      A7      D      A/D      D      A/D      D

Harm. And some where out there, I know you're

Harm. let ring

w/Fill 1  
Bm9sus4

Cmaj7(add $\sharp$ 4)

Cmaj7

— wait - ing for me. Ooh, heav - en in your arms is

(Overdub)-1

Harm.-----1

Harm.-----1

sl. let ring-----1

6 9 10 5 5 3 2

sl.

G6/A

A9

A9/G

F#m7

G6(b5)

F#m7

just a dream a - way. Soon our day will come. We're born to be

Rhy. Fig. 1

let ring-----1

4 3 4 3 4 2 5 3 2 4 5 2 4 6 3 2

G6(b5)

F#m7

Bm7add4 Bm9add4

Em9

A7/6sus4

one. Some - day we'll walk in the sun. Young

(end Rhy. Fig. 1)

let ring-----1 let ring-----1

5 2 4 2 5 3 2 3 2 2 0 0 0 0 4 0 0 0

Fill 1

\*Harm.-----1

\*Harm.-----1  
2(14) 2(14) 2(14) 2(14)  
2(14) 2(14) 2(14) 2(14)

\*Tapped harmonics: Hold down chord from at 2nd fret while tapping at 14th fret.

**A/C<sup>#</sup>**                    **F#7add4/C<sup>#</sup>**                    **B5**                    **A5**                    **G5**

hearts run — free. Sur - ren - - der to me. (Overdub: clean tone)

**let ring-----** w/Distortion

**D/F<sup>#</sup>**                    **Em9**                    **A7sus4**                    **\*Gtr.II**                    **F#5**

— Ev - er - last - ing — this was meant to be, faith - ful - ly. —

**Riff A**  
 (Clean tone)

**let ring-----** \*w/Distortion

**B5**                    **E5**                    **F#5**

— Ec - sta - - sy, you and me, — heav - en to heav - en. —

**Rhy. Fig. 2A**  
 (end Riff A)  
 let ring----- (Clean tone) let ring----- sim.

\*w/Distortion

**Rhy. Fill 1**  
 w/Clean tone

B5 (end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2A and Rhy. Fill 1

Ec - sta - sy, — we'll al - ways be, — now and for - ev - er.

(end Rhy. Fig. 2A)

2 0 0  
2 4 4  
2

To Coda  
w/Rhy. Figs. 2 & 2A (1st 2 bars only) and Rhy. Fill 1 F#5

In ec - sta - sy we'll al - ways be fa - fall - in' for - ev - er, oh.

let ring -----

2nd Verse  
D(add2)

A/D

D6

A/D

w/Fill 2  
F#m7(add4)

Bm7

Temp - ta - tion eyes burn - ing right through me.

Fill 2

(Two gtrs.)

sl. w/Distortion

sl.

F#m7(add4) A D(add2) A/D G/D A/D

In you is ev - ry - thing that I've been search - ing for.

Cmaj7(add4) Asus4 A/G F#m7 w/Rhy. Fig. 1

Sum - mer dreams so  
let ring... let ring...

(Three gtrs.) Full P (All gtrs. vib.) sl.  
w/Distortion

G6(b5) F#m7 G6(b5) F#m7

warm, no tru - er love was born. A part of me will...

(Two gtrs.) sl. sl. trem. bar sl. trem. bar

w/Riff A

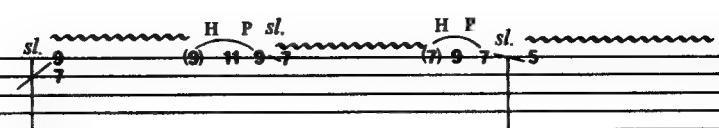
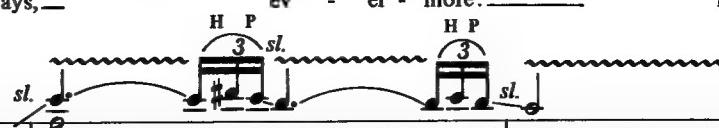
Em9

A7sus4

F#5

D.S. al Coda

live in you al - ways, — ev - er - more. — Ec - sta -



Coda

F#5

B5

C5

ev - er. — Ec - sta - sy, — yeah, —

let ring ----- 1

sim.



w/Rhy. Fill 2

D5

E5

woh, —

oh. —

let ring ----- 1

H P

H P



## Rhy. Fill 2 (Acous. gtr.)

let ring ----- 1



w/Fill 3

w/Rhy. Fills 3 & 4

D5  
(Distorted elec. gtrs.)

*pick sl.*  
(w/noise)

*mf*

*cresc.*

*f*

Fill 3 (Lead gtr. solo entrance)

Full

\* w/Distortion

light vib. w/trem. bar

Full

\* Swell w/vol. control.

Rhy. Fill 3  
(Acous. gtr. & Elec. gtr.)

Rhy. Fill 4  
(Clean elec. gtr. w/chorus)

w/Rhy. Fill 5  
B5

Bb

3 H H > H P > H H P P sl. H > P P P H

H P P sl. H P P

7 6 7 9 6 7 6 9 6 7 6 9 8 6 8 9 11 9 8 11 6 11 9 11

H H H P H P H

Guitar solo  
E5

w/Fill 4

WPA  
C\$5

645

(Three gtrs.)

Full

Musical score for guitar part 2, page 10, measures 10-11. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. It features sixteenth-note patterns with grace notes, dynamic markings 'sl.' (slur), 'P' (piano), and 'trem. bar'. A '1/2' with a downward arrow indicates a half note value. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It includes fingerings like '6', '9-7-9', '9', '6', '7', and '11-12-14-14-9-9'. Dynamic markings 'sl.' and 'P' are also present. The score ends with a 'sim. (Three gtrs.)' instruction and a 'Full' dynamic with a wavy line.

w/Fill 5  
E5

w/Riff B  
D5

Rhy. Fill 5

**Fill 4(4th harmony gtr.)**

#### **Fill 5 (Additional harmony gtrs.)**

The image shows two staves of sheet music for guitar. The top staff uses standard notation with a treble clef, while the bottom staff uses tablature with a bass clef. Both staves have a key signature of four sharps and a common time signature. The music includes several performance instructions:

- Technical markings: "1/2", "P", "1/2 Full", "1/2(3 gtrs.)", "1/2", "Full".
- Fingerings: "16", "16 14 16", "9 17", "9 17", "16", "14 16", "14", "(14)", "(6)".
- Dynamic markings: "slow bend".

\*Top voice doubled  
in unison until beat 4.

B5                    B5/A                    G<sup>#</sup>m7                    A6

Soon our day will come. Our  
 Full  
 (10)(17)  
 (9)

hearts will beat as one. Some day we'll

walk in the sun, oh, and

w/Distortion.

C#5                    mp  
 we'll live on and on for ev - er young.  
 (Two gtrs.)

let ring sim. sl.

w/Rhy. Fill 6  
E/G#

Sheet music for guitar and vocal parts. The vocal part includes lyrics: "We cel - e - brate this heav - en". The guitar part shows chords A sus4/sus2, B5, C\$5, and E/G#.

Continuation of the musical score. The vocal part includes lyrics: "through the end - of time." The guitar part shows chords A sus4/sus2, B5, C\$5, and E/G#.

Chorus section in F\$5. The vocal part includes lyrics: "sy, \_\_\_\_ you and me, \_\_\_\_ heav - en to heav - en." The guitar part uses Rhythm Fig. 3.

Continuation of the chorus section. The vocal part includes lyrics: "Rhy. Fig. 3A". The guitar part uses Rhythm Fig. 3A.

Final section with Rhythms 3 & 3A. The vocal part includes lyrics: "w/Rhy. Figs. 3 & 3A (till end)". The guitar part uses Rhythms 3 & 3A.

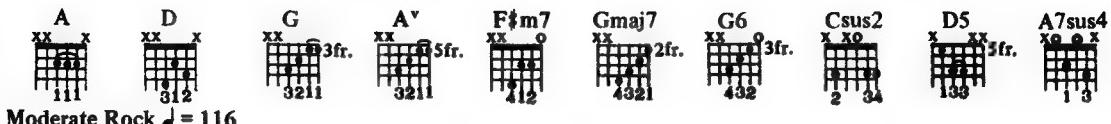
Inset for Rhy. Fill 6. It shows a short melodic phrase for the guitar, starting with a G#m7 chord, followed by a C\$5 chord, and ending with a G#m7 chord. The instruction "let ring" is present.



# NO SUBSTITUTE

As recorded by Vinnie Vincent Invasion

Words and Music by Vinnie Vincent



Moderate Rock  $\text{♩} = 116$

1st Verse

(Band tacet)

1. I want you — but you nev - er re - ply. — I can't get through — on your

Rhy.  
Fig. 1 A D A D G A

line. While your in - tu - i - tion keeps hold - ing you down, — you're

2nd, 3rd Verses  
(end Rhy. Fig. 1)  
w/Rhy. Fig. 1 (1½ times)

hang - ing me up ev - 'ry time. 2. I want you to want me — and

3. See additional lyrics

whis - per my name — in ev - 'ry breath — that you take. I wan - na

touch you — and fill up your dreams — and vow your heart — will nev - er break. I want your

## Pre-chorus

Gmaj7

d..

G6

Gmaj7

Csus2

Music score for the Pre-chorus section. The vocal part starts with "pas - sion." followed by a melodic line. The guitar part shows chords G6, Gmaj7, and Csus2. The lyrics continue with "Though it's not your fash - ion, I".

w/Rhy. Fig. 1 (1st 2 bars only)

Music score for Rhythm Figure 1 (1st 2 bars only). The vocal part includes lyrics "know you can make it your style." and "Don't you know there's no ...". The guitar part shows chords A, D, A, D, G, and A<sup>v</sup>.

## Chorus

w/Bkgd. Vocal Fill 1 (3 times)

Music score for the Chorus section. It starts with "A7sus4 A7add4 Em7 Gmaj7(no3rd) A7sus4 A7add4". The lyrics "I live for your touch." are followed by "Rhy. Fig. 2-----". The guitar part shows chords A7sus4, A7add4, Em7, Gmaj7, A7sus4, and A7add4.

Bkgd. Vocal Fill 1

Music score for Background Vocal Fill 1. It consists of a single melodic line with lyrics "Sub - sti - tute." enclosed in a box.

The musical score shows a vocal line with lyrics. The first section, 'want you so much.', consists of chords Em7, Gmaj7(no3rd), A7sus4, A7add4, Em7, and Gmaj7(no3rd). The second section, 'No substitute for your', consists of chords Em7, Gmaj7(no3rd), and Em7. The lyrics are written below the notes, aligned with the chords. The vocal line includes sustained notes and grace notes.

1. w/Rhy. Fig. 1 (1st 2 bars only)

A D A D G A' N.C.

love. \_\_\_\_\_

3. O - pen your love. \_\_\_\_\_

Musical score page 15 featuring two staves. The top staff is in treble clef, B-flat major, and common time. It includes dynamic markings like **a**, **—**, and **—**. The bottom staff is also in treble clef, B-flat major, and common time. It features a melodic line with grace notes and a sixteenth-note tremolo pattern. The tremolo pattern is indicated by a bracket labeled "trem. bar" above a series of downward arrows, with the number "3" written above each group of three notes. The page number "15" is at the bottom left, and "14" is at the bottom right.

Musical score for piano, Treble Clef staff:

- Measure 1: Dynamics include **p**, **f**, **p**, **f**, **p**, **f**.
- Measure 2: Dynamics include **p**, **f**, **p**, **f**.
- Measure 3: Dynamics include **p**, **f**, **p**, **f**.
- Measure 4: Dynamics include **p**, **f**, **p**, **f**.
- Measure 5: Dynamics include **p**, **f**, **p**, **f**.
- Measure 6: Dynamics include **p**, **f**, **p**, **f**.
- Measure 7: Dynamics include **p**, **f**, **p**, **f**.
- Measure 8: Dynamics include **p**, **f**, **p**, **f**.
- Measure 9: Dynamics include **p**, **f**, **p**, **f**.
- Measure 10: Dynamics include **p**, **f**, **p**, **f**.
- Measure 11: Dynamics include **p**, **f**, **p**, **f**.
- Measure 12: Dynamics include **p**, **f**, **p**, **f**.
- Measure 13: Dynamics include **p**, **f**, **p**, **f**.
- Measure 14: Dynamics include **p**, **f**, **p**, **f**.
- Measure 15: Dynamics include **p**, **f**, **p**, **f**.
- Measure 16: Dynamics include **p**, **f**, **p**, **f**.

8va- w/Fill 1

(1) (1) (1) H (3) (1) (1) (1)

f (1) (1) (1)

(1) (1) (1) H (1) (1) (1)

(20) (19) (19) (19)

19 (1) (1) (1)

Guitar solo  
D5

1/2 1/2 sim. Full 1/2 1/2 1/2

1/2 3 1/2 3 Full 1/2 1/2 1/2

trem. bar

8va

sl.

H

T P T P P P T P T P P P T P P P H T P P P H P H P

5

P P H P H T

sl.

H

17 14 17 14 12 10 15 14 15 14 12 10 T P P P P H T P P P H P H P

17 15 14 12 14 15 14 12 10 12 10 12 10 12 10 12 10 12 14

12 11 9 12 9 12 14

9

*loco*

H P H P H P H P H P H H H H

12 9 12 9 12 9 12 9 12 9 12 9 12 10 12 10 10

P H P H P H P H P H P H H H H

7 8 10 7

(D5)

F#m7

8va-  
I want your  
Full  
P P H P P H P P H P P H P P H H H  
10-9-7 12-12 10-9 12-14 14-15 15-17 14-17 15-14 17-19 15-19 18-17-15 19-20 19-22 21-19 22-21 22-22

Pre-chorus

Gmaj7

G6

A/G

Gmaj7

Csus2

pas - sion.  
Though it's not your fash - ion, I  
2 3 4 5 2 2 2 2 2 2 2 3 3 4 5 3 3 4 5 3 3

know you can make it your style.  
Don't you know there's no...  
3 3 2 3 0 3 2 0 3 0 3 2 0 3 12 sl.

Outro Chorus

w/Rhy. Fig. 2 &amp; Bkgd. Voc. Fill 1 (both 3 times)

Em7

Gmaj7(no3rd)

A7sus4 A7add4 Em7 Gmaj7(no3rd) A7sus4 A7add4  
I live for your touch. I

Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)  
 want you so much. No sub - sti - tute for your  
 w/Rhy. Fig. 1 (1st 2 bars only) A D A D G A' A7sus4 A7add4  
 love. For me  
 Em7 Gmaj7(no3rd) A7sus4 A7add4 Em7 Gmaj7(no3rd)  
 — there'll nev - er be. I've got to make you see.  
 w/Rhy. Fig. 1 (1st 2 bars only) A D A  
 A7sus4 A7add4 Em7 Gmaj7(no3rd) No sub - sti - tute for your love.  
 w/Bkgd. Voc. Fill 1 (3times) D G A' Em9 A7sus4 Gmaj7/B A7sus4  
 Rhy. Fig. 3 I'm dream - ing a - bout you.  
 w/Rhy. Fig. 3 (2½ times) Em9 A7sus4 Gmaj7/B A7sus4 Em9 A7sus4 Gmaj7/B A7sus4  
 Keep dream - ing and dream - ing and dream - ing and dream - ing a - bout you and  
 me. 8va-  
 Em9 A7sus4 A7sus4  
 H P P H H H H 3 3 sl.  
 H P P H H H H 3 3 sl.  
 11 12 11 9 11 12 10 12 14 14 15 17

w/Rhy. Fig. 4 (till end)

w/Bkgd. Voc. Fill 1 (till end)

Em9 A7sus4

Gmaj7/B A7sus4

Sheet music for guitar and background vocal. The top staff shows chords Gmaj7/B, A7sus4, Em9, and A7sus4. The vocal part includes lyrics "No, no, no sub - sti - tute." and "No". The bottom staff shows a background vocal line with slurs and grace notes.

Continuation of the musical score. It shows chords Em9, A7sus4, Gmaj7/B, A7sus4, Em9, and A7sus4. The vocal part continues with lyrics "sub - sti - tute.", "No", and "sub - sti - tute — for your". The bottom staff shows a background vocal line with fingerings (H P) and string numbers (e.g., 15, 12, 11, 9).

Continuation of the musical score. It shows chords Gmaj7/B, A7sus4, Em9, A7sus4, Gmaj7/B, and A7sus4. The vocal part includes the word "love," and the bottom staff shows a background vocal line with fingerings (H P) and string numbers (e.g., 21, 22, 21, 10; 15, 14; 12, 14, 12).

Rhy. Fig. 4

Notation for Rhy. Fig. 4, enclosed in a box. It consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with corresponding string numbers (4, 2, 0, 3; 4, 2, 0, 3).

### *Additional Lyrics*

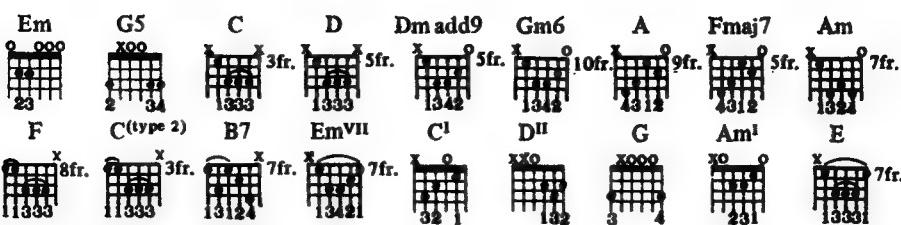
3. Open your window and see the real world  
To know what you've been missing.  
Come out of the shadows. Insecurity lies  
In a heart afraid to listen.

**Pre-chorus:** Don't gamble your life away  
On things that will fade away.  
Love is waiting for you. (*To Chorus*)

# TIME

As recorded by McAULEY-SCHENKER GROUP

Words and Music by  
Michael Schenker, Robin McAuley  
and Rocky Newton



**Slow Rock**  $\text{J} = 70$

(@) open 2fr.

Intro Gtr. II- Em E F $\sharp$  G5 C D Gtr. I sl. H P sl.

(@) open 2fr.

Em E F $\sharp$  G5 C D (@) 5fr. 3fr. 2fr. D C B

H P (Overdubbed gtr.)

*f*

T 12 12 13 15 13 15 12 12 12 13 15 16 15 13 12 12 13 14 12 14 12 11 14 13 12 10 9 12 11

A 12 12 12 14

B 14

(@) open 2fr.

Em E F $\sharp$  G5 C D (end Rhy. Fig. 1) w/Fill 1 \*Dm add9 Gm6 Dm add9 Gm6

H P sl. w/Wah wah in fixed position

Slide gtrs. I, II & III

12 12 13 15 13 15 12 12 13 15 16 15 13 12 12 13 14 12 14 12 11 14 13 12 10 9 12 11

1st Verse

Dm add9 Gm6 Dm add9 Gm6 A Fmaj7 Am

I was just an - oth - er fool, — break - ing ev - 'ry - bod - y's rules. — Same mis - take <sup>3</sup> as the

Dm add9 F C (type 2) Dm add9 Gm6 Dm add9 Gm6 A

Rhy. Fig. 2

last time. Ev - 'ry - thing was eas - i - er. — I did - n't have to wor - ry, no. —

Fill 1 (Gtr. I)

8va-----

Fdbk.

Fdbk. pitch: D

(Bass enters)

**Piano**

Am Dm add9 F C (type 2) B7 Em<sup>VII</sup>

Hmm, now it's all gone. Sud - den - ly I find my - self.

B7 Em<sup>VII</sup> C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> Am<sup>I</sup> D<sup>II</sup> G E

Can't it be\_ that I must find my way?— What more can I say,— and so it goes.

C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> Am<sup>I</sup> w/Fill 2 (end Rhy. Fig. 2) Chorus N.C. w/Rhy. Fig. 1 (E F<sup>#</sup>) G5 C

Ooh, noth - ing will be clear an - y - more. (Time, and there's so much left to say.)—

D Em (E F<sup>#</sup>) G5 C D (D C B)

Still I can't find the words. (Time, when you need just one more day.) It's on - ly

Em (E F<sup>#</sup>) G5 C D Dm add9 Gm6 Dm add9 Gm6

time. (Time, and there's so much left to say.) But I just can't find the time, (Ooh, time. ooh.)

**2nd Verse**  
**w/Rhy. Fig. 2**

Dm add9 Gm6 Dm add9 Gm6 A

So man - y rea - sons to de - spair. I need - ed help but no one was there.

(Two gtrs.) sl.  
mf sl. P sl. sl. P sl.

15  
15  
10 8 12 12 10 8  
P sl. P sl.

**Fill 2**

f

3 2 3 5 7 9  
sl. sl.

Fmaj7 Am Dm add9 F C<sup>(type 2)</sup> B7 Em<sup>VII</sup>  
 I should have known, — I \_\_\_\_\_ should have known. What was I sup-posed to do?  
 (Two gtrs.) sl.  
 sl.  
 sl.  
 10-12 sl.  
 B7 Em<sup>VII</sup> C<sup>I</sup> D<sup>II</sup> G C<sup>I</sup> 3 Am<sup>I</sup> D<sup>II</sup> G E  
 The on - ly one to un - der-stand me now was you, but I \_\_\_\_\_ nev - er knew, so it goes.  
 sl. sl. 3 P  
 sl. sl. P  
 sl. sl. P  
 C<sup>I</sup> D<sup>II</sup> G 3 C<sup>I</sup> w/Fill 2 Am<sup>I</sup> N.C.  
 Ooh, \_\_\_\_\_ now noth-ing will be clear an - y - more.  
 (Two gtrs.) 3 P 1/2 Full 1/2 Full  
 3 P 1/2 Full 1/2 Full  
 P  
**Chorus**  
**w/Rhy. Fig. 1**  
 Em (E F<sup>#</sup>) G5 C D Em (E F<sup>#</sup>) G5 C  
 (Time D and there's so much left to say.) — (Time, when you need just one more  
 (D C B) Em (E F<sup>#</sup>) G5 C D  
 It's on - ly time. (Time, and there's so much left to say.) — But I just can't find the  
 day.)

## **Guitar solo**

Guitar Solo

Dm add9      Gm6      Dm add9      Gm6

time, \_\_\_\_\_  
(Ooh, \_\_\_\_\_)

time. \_\_\_\_\_  
oooh.) \_\_\_\_\_

H P      H P      H P      H P

5 6 5      5 8 7 5 8      6 5 5 5 6 3 3 2 2 5 5 2 3

Dm add9      Gm6      Dm add9      F sl. C (type 2)      B7      Em<sup>VII</sup>

Gtr. I Full      Full      Full      Full      w/Slide

Full      Full      Full      Full      w/Slide

Gtr. III 1/2      1/2      H P      sl.

1/2      1/2      H P      sl.

B7      Em<sup>VII</sup>      B7      Em<sup>VII</sup>

sl.      sl.      sl.      sl.

w/o Slide      H P H P      H P H P      H P H P      H P H P

14 17 14 17 14 11 14 11 14 11 14 17 14 17 14 12 16 12 16 12 17 12 14

w/o Slide      H P H P      H P H P      H P H P      H P H P

11 14 11 14 11 10 13 10 13 10 8 11 8 11 8 7 10 7 10 7 12 14 15 9 11 12

C<sup>I</sup>      D<sup>II</sup>      G      C<sup>I</sup>      Am<sup>I</sup>      C<sup>I</sup>      D<sup>II</sup>  
*loco*

w/Wah wah in fixed (mid-range) position  
w/Slide

w/o Slide

Chorus /Outro  
w/Rhy. Fig. 1 (1st 4 bars only) (*till end*)

Em      (E F<sup>#</sup>) G5      C      D

(Time, and there's so much left to say.)— Still I can't find the

Gtr. I      H P

Gtr. III

w/Wah wah in fixed (treble) position rake

10/7

\*Tab no. on left is for Gtr. I

Em      (E F<sup>#</sup>) G5      C      D      (D C B)

words.  
(Time, when you need just one more day.) It's on - ly

sl.

Full

Gtr. III

H P

H3P

12 (12) sl. Full (17) 12 sl.

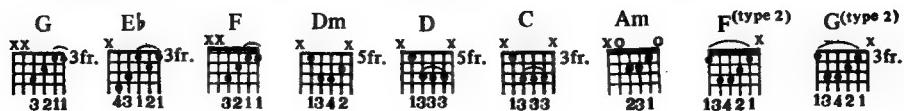
3 5 3 2 H P 2 3 2 H P



# BROKEN DREAMS

As recorded by LITA FORD

Words and Music by  
Lita Ford and David Egan



Moderate Rock  $\text{♩} = 90$

Intro (Drums)

\*Rhy. Fig. 1

\*Riff A

\*Kybd. arr. for gtr.

1. F | 2. w/Fill. 1 | (end Rhy. Fig. 1 & Riff A) w/Rhy. Fig. 1 & Riff A

Gtr. III G sl. | f sl. ~~~~~ sl.

sl. 1/2 P ~~~~~ sl. Eb P H P H ~~~~~ F P P ~~~~~ sl.

12-14 (14)-12 (12)-15-15-15 15-12-12-15-15-12-14 15-15 (15)-12-12-15-15-12-14 15 (15)-

sl. G Full sl. Full 1½ sl. Eb P P sl. ~~~~~ sl.

12 (12) (12) 12 (12) (12) (12)-15-15-15 15-12-12-15-15-12-14 (14)-

Fill 1

Full

f Full trem. bar

3 (3) (3) (3)

1st, 2nd Verses  
w/Rhy. Fig. 1 & Riff A

1. I see the pic - ture; you're so\_ bro-ken heart-ed... But can I steal a lit - tle love\_ from  
2. See additional lyrics

F G E<sub>b</sub>

P Full P H P H P

trem. bar

Full

3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

you\_ to - night? I tell you whis - pers,\_ a lit - tle sto - ry, that there's a place in my heart... for

H

3 5 (3) 5

H

you to - night.\_\_\_\_\_ But why must we be lone-ly on this night\_\_\_\_ full\_ of rain?

C7(no 3rd)

Fm

3 5 (3) 5 5 3 3 5 5 3 3

C7(no 3rd)

Fm

Hold me in your dreams, and leave me breath-less\_ once\_ a - gain\_

sl.

(6) 3 5 (3) 5 5 3 3 5 5 3 3

sl. sl. 15 13

Chorus

But I will nev - er un - der - stand:— Why must the rain —

Rhy. Fig. 2

(13)

fall down.— on the boul - e - vard of bro - ken dreams?—

(end Rhy. Fig. 2)

w/Rhy. Fig. 2

Must the tears— fall, mist - y sky?— It's a boul - e - vard - of  
bro - ken— dreams. Yeah.

w/ Riff B (2 times) & Fill 2

12-14 12 (12)  
14 10-10

Fill 2

*f*

Full

1/2 trem. bar

3 (3) (3)

Riff B

G E<sub>b</sub> F

5 7 4 7 4 7 5 7 5 7 8 5 7 8

**E♭**

1. 2.

Guitar solo  
\*C

1. 2. I close my eyes.

\*Kybd. arr. for gtr.

F (type 2)

trem. pick

Chorus  
w/Rhy Fig. 2 (4 times)

G (type 2)      D5      Bb

Why must the rain

*8va* loco Full P Full P

fall down on the boul - e - vard of bro - ken dreams?

D5 Bb C Am D5 Bb C5 F5 E5

Must the tears fall; mist - y sky? It's a boul - e - vard of bro - ken dreams.

D5 Bb C Am D5 Bb C5 F5 E5

Why must the rain fall down on the boul - e - vard of

C5 F5 E5 D5 Bb C Am

bro - ken dreams? An-oth-er lone - ly face lost in the crowd.

D5 Bb C5 F5 E5 D

It's a boul - e - vard of bro - ken dreams.

Full 1/2

1/2 Full

(s) (s) (s)

*Additional Lyrics*

2. I close my eyes, and it feels like yesterday,  
When we fought for tomorrow and lived for the day,  
So sweet and innocent, like a child with his toy,  
Who wishes for nothing, left alone with his dreams.  
But why must we be sad  
On this night full of rain.  
Take me back to the king  
And leave me breathless once again.  
But I will never understand: (To Chorus)

# **LOVE WALKS IN**

As recorded by VAN HALEN

**Words and Music by  
Edward Van Halen, Sammy Hagar,  
Michael Anthony and Alex Van Halen**

## 1st Verse

Gtr. I - Dm      B<sub>b</sub>      C      Dm      B<sub>b</sub>      C      B<sub>b</sub>      Am<sup>v</sup>

Rhy.  
Fig. 1

Con - tact is all it takes to change your life, to lose your place in time.

Gtr. II-Rhy. Fig. 1A

Con - tact!

A - sleep or a - wake... Coming a-round you may wake up to find

ques - tions deep - with - in your eyes. Now more than ev - er ooh, you re - al - lize. (Ooh, ooh.)

(cont. in notation)

Gtr. I

(end Rhy. Fig. 1 & 1A)

Chorus

Gtr. II C

⑥open      ④fr.      ⑤open

E      A

\*Substitute Em at this point when Rhy. Fig. 1 is repeated (both times).

⑥5fr.      7fr.

F      G

And then you sense a change, nothing feels the same. All your dreams are strange. Love comes walk-in' in.

Rhy. Fig. 2 (Gtr. I only)

(8)

⑥ open C ◇ ⑥ 4fr. E 2nd time to Coda I;  
 3rd time to Coda II A ◇ ⑤ open F ◇ ⑥ 5fr. G  


Some kind of al - i - en waits for the o - pen - ing, then sim - ply pulls a string.  
 (Ah.) (end Rhy. Fig. 2)

Guitar tablature:

```

    (5) 5 7 5 6 5 | (5) 5 8 6 5 | (5) 5 7 5 6 5 | (5) 5 8 10 6 5 3
    (5) 5 5 5 5 5 5 | (5) 5 5 5 5 5 5 | (5) 5 5 5 5 5 5 | (5) 5 5 5 5 5 5
  
```

2nd Verse  
 w/Rhy. Fig. 1 & 1A B♭  
 Dm C Dm B♭

An - oth - er world, some oth - er time. You lay your san - i - ty on -



C B♭VI AmV Dm B♭ C Dm  
 — the line. Fa - mil - iar fac - es, fa - mil - iar sights.

Reach back, re - mem - ber with all your might... Ooh, there she stands in a

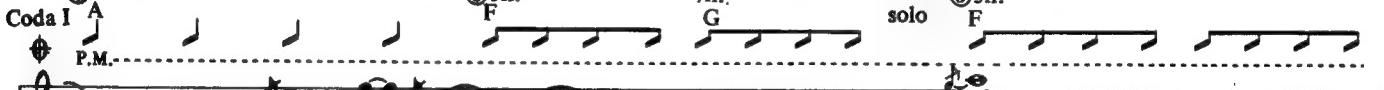


F Am G F G Am Em F G Am Em  
 silk - en gown, with sil - ver lights... shin - ing down...  
 (Ooh, ooh.)

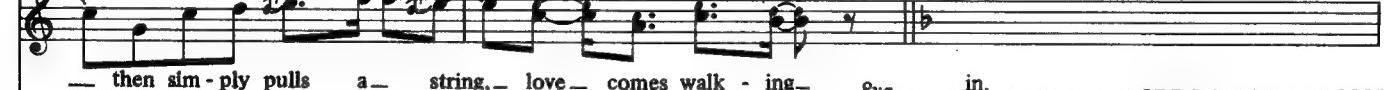
D.S. al Coda I



Coda I A ⑤ open P.M. ⑥ 5fr. F 7fr. G  
 then sim - ply pulls a string, love comes walk - ing - 8va - in. sl. Full Full sl.



Lead gtr. (10) 18 15 17 20 (20) (10)  
 Full Full sl. sl.



Guitar tablature:

```

    (5) 5 7 5 6 5 | (5) 5 5 5 5 5 | (5) 5 5 5 5 5 | (5) 5 5 5 5 5
    (5) 5 5 5 5 5 | (5) 5 5 5 5 5 | (5) 5 5 5 5 5 | (5) 5 5 5 5 5
  
```



**w/Rhy. Fig. 2 (Gtr. I)**

**8va**

⑥open C ♫

⑥4fr. E ♫

⑤open A ♫

⑥5fr. F ♪

7fr. G ♪

*trem. bar*

Full Full Full Full Full Full

(12) 13 (13) 15 15 (15) 20 10 (10) (10) 17 (17) 0-12

\*1 P sl.

*trem. bar*

Full Full Full Full Full Full

(10) 12 (13) 15 15 (15) 20 10 (10) (10) 17 (17) 0-12

\*Pull up on bar.

⑥open C ♫

⑥4fr. E ♫

⑤open A ♫

⑥5fr. F ♪

7fr. G ♪

*Oh,*

**8va**

Full Full sl. Full Full P H P P Full

13 (13) 17 (17) 15-20 -3 -3 -3

(Ah.)

Full Full sl. Full Full P H P P Full

13 (13) 17 (17) 15-20 -3 -3 -3

### 3rd Verse

w/Rhy. Figs. 1 & 1A

W/Rdy. Figs. 1 & A

Dm B<sub>b</sub> C Dm B<sub>b</sub> C B<sub>b</sub> VI Am

sleep and dream,— that's all I crave... I trav - el far a -cross the Milk - y Way.—

Dm B<sub>b</sub> C Dm B<sub>b</sub> C B<sub>b</sub> VI Am F

To my mas - ter I be - come a slave... till we meet a -gain some oth - er day where

P.S. al Coda II

D.S. al Coda II

**F G Am Em F Am G F G Am Em F Am G**

— si - lence speaks... as — loud... as war... Earth re - turns to what it was be - fore...  
(Ooh, <sup>⑤</sup>open) ooh, <sup>⑤fr.</sup> ooh.) <sup>7fr.</sup>

**Coda II A**

sim - ply pulls a string and love comes walk - in' in...  
—

**Guitar Tablature:**

(5)	5	7	5	6	5	(5)	5	10	12	13
(5)	5	5	5	5	5	(5)	7	12	12	12
(5)	5	5	5	5	5	(5)	7	12	12	12

**Outro**

w/Bkgd. Voc. Fill 1

(⑥) 5fr. F (⑤) open A (⑥) 5fr. D (⑤) 1fr. Bb sim. 3fr. C

P.M.

Love\_ comes walk - in' - in.

Lead gtr.

sl. trem. bar sl. Full P Full sl. 1/2 H 1/2 sl. 1/2

trem. bar sl. Full P Full sl. 1/2 H 1/2 sl. 1/2

10 12 10 11 13 (12) 13 10 13 (13) 11 (11) 10 12 10 11 10 (10) 10 12 10 11 10 (10) 10 12 10 9 10

sl. sl.

10 10 12 10 10 (10) 10 10 13 10 10 (10) 10 10 12 10 10 (10) 10 10 12 10 10 (10) 10 12 10 9 10

w/Bkgd. Voc. Fill 1

(⑥) 5fr. F (⑤) open A (⑥) 5fr. D (⑤) 1fr. Bb 3fr. C

Ba-by, pull\_a\_string\_ Love\_ comes walk - in' - in.

sl. sl. sl. Full P Full sl. sl. H P H 1/2 sl. 1/2

trem. bar sl. Full P Full sl. sl. H P H 1/2 sl. 1/2

(10) 10 12 10 13 (13) 13 10 13 (13) 11 (11) 10 8 10 11 10 10 (10) 10 12 10 9 10

Rhy. Fig. 3 sl. (end Rhy. Fig. 3)

(10) 10 12 10 10 (10) 10 10 13 10 10 (10) 10 12 10 10 (10) 10 12 10 9 10

Bkgd. Vocal Fill 1

Love\_ comes walk - in'\_ in.\_

w/Rhy. Fig. 3

⑤5fr.

F

⑤ open

A

⑤5fr.

D

w/Rhy. Fig. 3 (1st 3 bars only)

⑤1fr.  
Bb

3fr.  
C

⑥5fr.  
F

⑤ open  
A

⑤5fr.  
D

⑤1fr.  
Bb

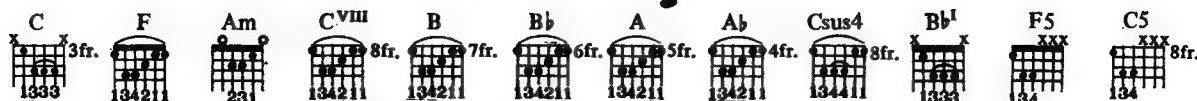
3fr.  
C

⑥5fr.  
F

# WE'RE NO GOOD TOGETHER

As recorded by TESLA

Words and Music by  
Jeffrey Keith, Troy Luccketta  
and Frank Hannon



Slow Rock  $\text{♩} = 62$

Intro

Gtr. I C F Gtr. II sl. sl. sl. sl. C F Riff A

*mf* *sl.* *sl.* *sl.* *sl.* *let ring* *—*

T A B T A B T A B

w/Riff A

C F C F

*sim.* 1. Ev - 'ry day, —

H H H H

5 5 5 5 (5) (5)

H

1st Ver.

C F C sim.

yeah, yeah, — I wait till the morn - ing light, Full

Full Full

10 10

F C F

ooh, with a feel - in', \_\_\_\_\_ yeah, yeah, \_\_\_\_\_ some - thin' here ain't \_\_\_\_\_

(1st), 2nd Verses

C F C

right. \_\_\_\_\_ (1.) When I think a - bout it now, \_\_\_\_\_ oh ba -  
(2.) See additional lyrics

P.M. ----- 1/2 wavy line H 3 H P

F C F

by, \_\_\_\_\_ oh, \_\_\_\_\_ when I think a - bout all the good times we had, \_\_\_\_\_ knew there was \_\_\_\_\_

let ring ----- | let ring ----- | let ring ----- |

C F C

some - thing wrong. There was no chance for me and you. \_\_\_\_\_

let ring ----- |

A musical score for a vocal part. The key signature is A major (one sharp). The vocal line starts with a rest, followed by a note on the first beat of a measure. The lyrics "Oh no—" are written below the staff. The next measure begins with a sharp sign indicating a change to A major. The lyrics "Now I try to tell you, ba - by," are written below the staff. The measure ends with a sharp sign above the staff, indicating a return to the original key. The final measure shows a single note with a fermata, followed by a rest, and the lyrics "there ain't". Chords are indicated above the staff: Am, then F, then another F.

Musical score for the first section of "The Star-Spangled Banner". The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a bassoon part with a dynamic marking of **H**, followed by a flute part with a dynamic marking of **let ring**. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bassoon part with a dynamic marking of **H**.

A musical score for a vocal performance. The score consists of two staves. The top staff shows a melody line with various notes and rests, accompanied by a bass line below it. Chords are indicated above the staff: Am, F, and 1.C. The bottom staff contains the lyrics: "noth - in' we can do, 'cause - a I'm no good for you, ooh no, —". The lyrics are aligned with the corresponding chords.

F C sim. F

ba - by, — you're no good for me. — 2. Now it's been so

Gtr. III: Gtr. II: slight vib.

Gtr. II: let ring H P

15 12 5 5 5 5 2 3

F C<sup>VIII</sup> B B<sub>b</sub> A

— yeah, — is we're no good to - geth er. —

Full sl. Full H

10 10 6 6 5 7 5

\* From this point until slide solo, Gtr. I doubles Gtr. II, but plays bottom three strings only.

**Bridge**

A<sub>b</sub> B<sub>b</sub>

You know we can't go on, — we can't go on to - geth -

C<sup>VIII</sup> Csus4 C<sup>VIII</sup> B B<sub>b</sub> A

er. — No, — ah, — whoa, — ba - by. —

Gtr. III (Bass arr. for gtr.)

H H H H H

H H H H H H

A<sub>b</sub> B<sub>b</sub>

Oh now, we can't go on, — we can't go on this way, —

F B<sub>b</sub> F

ba - by, — oh — yeah. — Lis - ten to me.

w/slide long slide pick slide

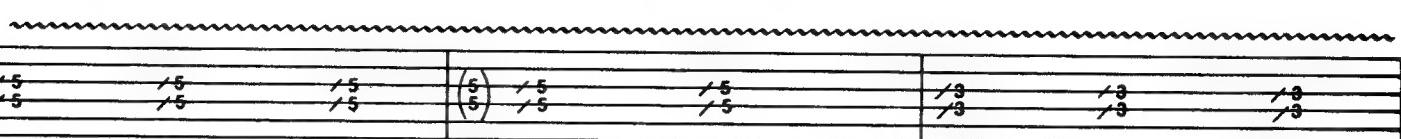
10 10 10 10 15 10 10 10 15 10

Double time ( $\text{♩} = 124$ )

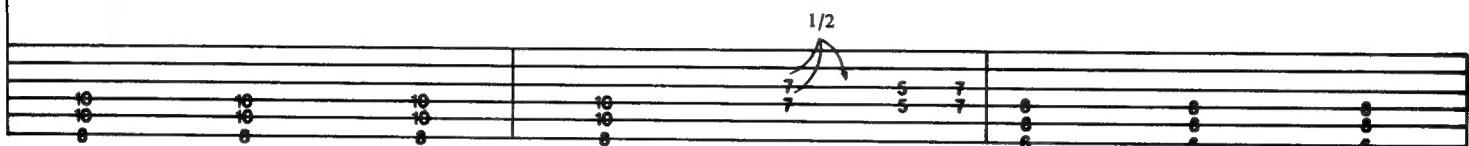
C5

B $\flat$ 5

Oh, lis - ten to me.

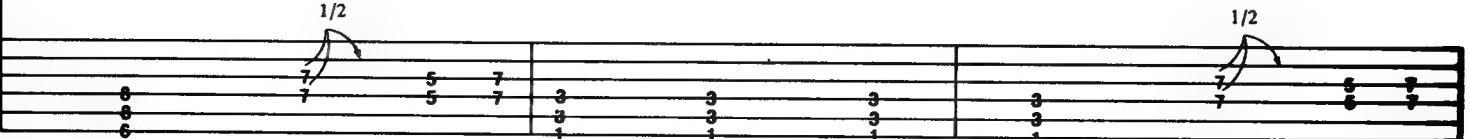
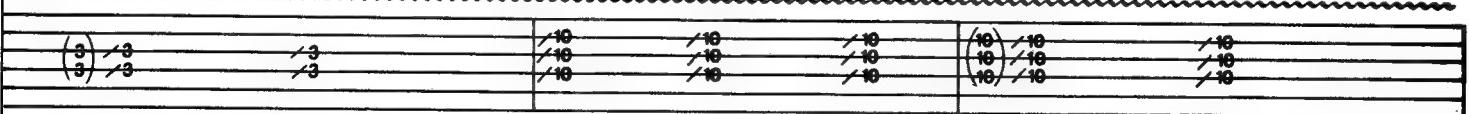


Rhy Fig. 1



I've got some-thing to say,

I've got some-thing to say.



C5

w/Rhy. Fig. 1

I said now we're no good — to - geth - er, —

let ring

15 15 15 15 15 15 15 15 17 17 17 17 17

The image shows a musical score for guitar. The top staff is in treble clef and common time (indicated by '1/2'). It features a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a tablature, showing the frets and strings for each note. A bracket labeled '1/2' connects the two staves.

Sheet music for guitar and vocal part Bb5. The vocal line includes lyrics "we're no good— to - geth - er. \_\_\_\_\_ Now the". The guitar tab shows fingerings and strumming patterns.

**Guitar solo**  
w/Rhy. Fig. 1 ( $3\frac{1}{2}$  times)

*w/o slide*

**C5**

**B<sub>b</sub>5**

**P**

**P**

**(10)**

Sheet music for guitar, featuring two staves. The top staff consists of six measures. The first measure has a dynamic 'Full' above it. The second measure has a dynamic 'P' above it. The third measure has a dynamic 'P' above it. The fourth measure has a dynamic 'P' above it. The fifth measure has a dynamic 'P' above it. The sixth measure has a dynamic 'P' above it. The top staff also features markings 'F5 1/2' and 'CS 1/2'. The bottom staff shows a guitar neck with six strings. Fingerings are indicated above the strings: '10' (twice), '(10)', '8', '10' (twice), '10' (twice). The bottom staff also features markings 'Full P' and 'P'.

Sheet music for "We're Not Good Together" featuring lyrics and guitar tablature. The lyrics are:

Oh ba - by.  
We're no good to - geth -

The guitar tablature shows two staves. The top staff uses standard notation with a treble clef, a key signature of one sharp, and a time signature of 12/8. It includes slurs and dynamic markings like 'P'. The bottom staff is a tablature staff with six horizontal lines representing the strings. It includes fingerings like '10', '5', '7', '5', '8', and '(10)', and dynamic markings like 'P' and 'sl.'. The tablature also includes a '1/2' marking above the first measure.

F5 C5

er. We're no good\_ to - geth - er.

Full P P P P P sl. P sl. 1/4  
Full P P P P P sl. 1/4  
Full P P P P P sl.

Free time

Sheet music for guitar with lyrics and performance markings. The music is in free time. The lyrics include:

Oh ba - by, ba - by, ba - by, babe, you know it's just not good, — oh, it's no — good —

— to Full geth er, —

whoa, — whoa, — no good to - geth - er.

choppy phrasing

Performance markings include:  
- Slurs (sl.)  
- Hammer-ons (H)  
- Pull-offs (P)  
- Fret numbers (e.g., 10, 11, 12, 13, 14)  
- Fingerings (e.g., 3, 1/2)  
- Dynamic markings (e.g., Full, P, H, sl.)  
- Articulation marks (e.g., dots, dashes, vertical lines)

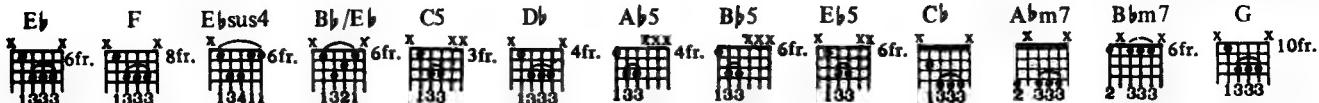
*Additional Lyrics*

2. Now it's been so long, so long  
Since the last time I seen your face.  
And I'll tell ya, there ain't nobody, baby,  
In this whole wide world who could ever take your place, no way, oh no.  
Now I try to tell you, baby, etc.

**FOLLOW THE NIGHT**  
A JEFF HAMILTON/SCHENKER GROUP

**As recorded by McAULEY-SCHENKER GROUP**

**Words and Music by  
Michael Schenker and Robin McAuley**



**Moderate Rock Ballad** ♩ = 140

**Moderate Rock Ballad** ♩ = 140

**Intro Gtr. I**

Gtr. III: Eb, F

Gtr. II: Rhy. Fig 1

Gtr. II: Cm, Ab5, Bb5, Cm, Ab5, Bb5

Rhy. Fig. 2

Riff B

1st, 2nd Verses  
2nd time w/Riff B (cont.)

Funny you un - der - stand - so much... Where do you al - ways find - the time?  
Con-fu - sion in - side your head. You ne - ver know where to turn.

(2nd time)

\*w/Echo repeats causing each eighth note to sound like two sixteenths

The musical score for "The Explanation" by The Beatles is shown. The key signature is C major (one sharp). The melody is in 4/4 time. The vocal line includes lyrics such as "The ex - pla - na - tions I found\_ are all based on sol - id ground.\_ Look for the space\_ in - stead,\_ won - der how you can car - ry on.\_". The score features several chords labeled above the staff: Cm, A♭5, B♭5, C♭, and D♭. The vocal part consists of a single line with lyrics underneath.

The image shows two staves of musical notation. The top staff is a standard five-line staff with a treble clef, a key signature of one flat, and a common time signature. It contains a melodic line consisting of eighth and sixteenth notes. The bottom staff is a guitar tablature, which uses six horizontal lines representing the strings of a guitar. The tablature shows the fret numbers for each note: 10, 10, 10, 10, 6, 6, 6, 6, 7, 9, 9, 9, 11, 11, 11, 11. A vertical bar line is positioned between the eighth and ninth measures.

2nd time w/Fill 2

Cm \* A♭5 B♭5 Cm A♭5 B♭5

Musical score showing a melodic line across five measures. The first measure starts with a Cm chord. The second measure begins with a fermata over a Cm chord, followed by a fill consisting of three eighth-note chords: A♭5, A♭5, and A♭5. The third measure starts with a B♭5 chord. The fourth measure starts with a Cm chord. The fifth measure starts with a fill consisting of three eighth-note chords: A♭5, A♭5, and A♭5.

The image shows two staves of sheet music for guitar. The top staff is a melody in treble clef, B-flat key signature, and common time. It consists of six measures of eighth-note patterns. The bottom staff is a harmonic progression in standard notation, featuring chords A, D, G, C, F, and B. Measures 1-3 correspond to the first three measures of the melody, while measures 4-6 correspond to the last three measures. The progression is: A (x), D (x), G (x), C (x), F (x), B (x).

\*Sing harmony (top notes)  
2nd time only.

The musical score shows a vocal line with lyrics and corresponding chords above the staff:

**Chords:** Cm, A<sub>b</sub>5, B<sub>b</sub>5, C<sub>b</sub>, D<sub>b</sub>

**Lyrics:**

There must be a door—some - where.  
The prob-lems you can't ig - nore,  
All I need is the key— and I'm there.  
es-pe -cial- ly from — the storm—

(end Rhy. Fig. 2)

The image shows two staves of musical notation. The top staff is for the guitar, featuring a treble clef, a key signature of one flat, and a time signature of common time. It consists of six measures of music, each ending with a vertical bar line. The bottom staff is a harmonic staff, consisting of six horizontal lines representing the strings of a guitar. Numerical markings above the strings indicate specific fret positions: the first measure has '10' on the 6th string and '8' on the 5th string; the second measure has '10' on the 6th string and '10' on the 5th string; the third measure has '6' on the 6th string and '6' on the 5th string; the fourth measure has '8' on the 6th string and '8' on the 5th string; the fifth measure has '9' on the 6th string and '9' on the 5th string; and the sixth measure has '11' on the 6th string and '11' on the 5th string.

**Fill 2**

sl. sl. sl. (both notes vib.)

5 3 6 | 6 - | 5 4 3 | 4 2

Pre-chorus  
E<sup>b</sup>sus2  
d..

B<sup>b</sup>/E<sup>b</sup>

Cm

D<sup>b</sup>

B<sup>b</sup>

Better to leave it alone... Some-things you do dis - turb me.

sl.

sl.

E<sup>b</sup>sus2  
d..

B<sup>b</sup>/E<sup>b</sup>

C5  
d..

D<sup>b</sup>

Bet - ter to weath - er the storm...

My thoughts so deep -

sl.

Chorus  
w/Riff A  
C5

A<sup>b</sup>5 2nd, 3rd times w/Fill 3 (3 times)

P.M.-----

P.M.-----

d..

I can - not see. -----

Fol - low the night, -----

P.M.-----

P.M.-----

(6) 6  
4 6

6 6  
10 10

6 6  
10 10

6 6  
10 10

6 6  
10 10

6 6  
10 10

5 5  
6 6

5 5  
6 6

5 5  
6 6

Riff A (Elec. 12-string)

1.2.3.

4.

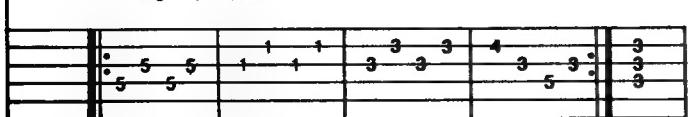
Let ring -- sim.

Fill 3.

sl.

8va -----

(both notes  
vib.)



**Bb5** P.M. **Eb5** P.M. **C5** Rhy. Fig. 3A P.M. **Ab5**

fol - low your dreams... Fol - low the signs...

**Rhy. Fig. 3**

P.M. sl. P.M. P.M.

(end Rhy. Fig. 3A) C5

**Bb5** P.M. **Eb5** P.M. **C5**

and all the things you've seen. Ooh.

(end Rhy. Fig. 3)

P.M. sl. P.M. P.M.

w/Rhy. Fig. 3A

**Ab5** Bb5 E5

Fol - low the night. (1.) find. your fan - ta - sy.  
 (2.3.) yeah, you'll find your fan - ta - sy.

P.M. P.M. P.M.

To Coda 1. C5 Ab5 Bb5

Fol - low the road. that leads you straight to

P.M. sl. P.M. P.M.

2.

w/Fill 1

Cm

A**♭**SB**♭**Sw/Riff B  
CmA**♭**SB**♭**SA**♭**S

me...

Ooh...

Fol - low the road...

P.M.-----  
w/Flanger or chorus

P.M.-----

B**♭**SGuitar solo  
C**♭**A**♭**m7

— that leads you all the way to me.

Gtr. III 3

P.M.-----

D**♭**B**♭**m7

Yeah...

Fol - low the night...

sl.

H P P

sl.

Fill 1

Full

grad. release

Full

E♭ C♭ A♭m7 D♭ B♭m7

Why don't you fol - low your dreams?...

sl.

8va...

F G

sl.

Harm. (8va)

loco

w/Rhy. Fig. 1 (2 times)

C E♭ F C E♭ F C E♭ F

8va...

(20)

3rd Verse  
w/Rhy. Fig. 2

w/Fill 4

C E<sub>b</sub> F C<sub>S</sub>

C<sub>b</sub> D<sub>b</sub> C<sub>S</sub>

w/Rhy. Fig. 3 & 3A (till end)

Coda and Riff A (1st 4 bars  
only) (till end)

w/Fill 3 (till end)

A<sub>b</sub>5 B<sub>b</sub>5 E<sub>b</sub>5 C5

A<sub>b</sub>5 B<sub>b</sub>5 E<sub>b</sub>5 C5

Repeat and fade

C5

A<sub>b</sub>5 B<sub>b</sub>5 E<sub>b</sub>5 C5

Fill 4

P.M. --- P  
w/Wah wah

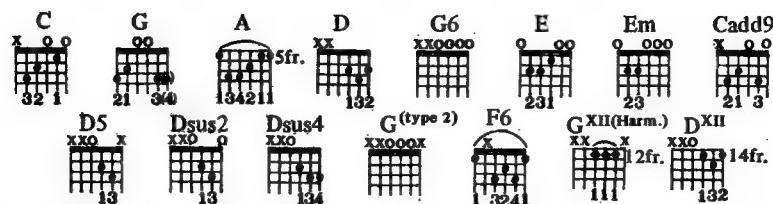
# PATIENCE

As recorded by GUNS N' ROSES

Words and Music by  
W. Axl Rose, Slash, Izzy Stradlin,  
Duff "Rose" McKagan and Steven Adler

Tune down 1/2 step:

(6) = E<sub>b</sub> (3) = G<sub>b</sub>  
(5) = A<sub>b</sub> (2) = B<sub>b</sub>  
(4) = D<sub>b</sub> (1) = E<sub>b</sub>



Moderate Rock Ballad (half-time feel)  $\frac{1}{2}$  = 120

Rhy. Fig. I C

Gtr. II

Gtr. I Riff A

*mp*  
*\*let ring*

D

(end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

(Gtr. III)

A

D

Full

sl.

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Gtr. I

C G6 G C G<sup>(type 2)</sup>

Gtr. II

sl. P

Em G<sup>(type 2)</sup> C G6 G G6 D

1st, 2nd Verses

C G

1. Shed a tear 'cause I'm miss - in' you,-- I'm still al - right — to smile.—  
2. See additional lyrics

Gtr. I Rhy. Fig. 2

P

Gtr. II Rhy. Fig. 2A

**A**

**D**

Girl, I think a - bout you ev' - ry day now.

(end Rhy. Fig. 2)

**P**

**P**

**2** 5 2 3 2 0 2 2  
2 0 2 0 3 4 0 4 0

**sl.**

**H**

**G**

w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)

**C**

**G**

Was a time when I was - n't sure but you set my mind at ease.

w/Rhy. Fill 1

**A**

**D**

There is no doubt you're in my heart now.

Rhy. Fig. 3 Cadd9

**G6 G** **G6 C** **G6 Em** **G6**

Said, wom - an, take it slow, it 'll work it - self out fine.

Rhy. Fig. 3A Gtr. II

**Rhy. Fill 1**

**Gtr. I**

**D**

**Gtr. II**

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need is just a lit - tle pa - tience.  
(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A  
Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, — make it slow— and we come to - geth - er fine.—  
Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G All we need is just a lit - tle pa - tience.

D5 D D5 Dsus2 D5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)  
D D5 D

D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D D5 D

(Draw breath) (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D  
Mm, yeah.— 1. open 2fr.

D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D A B

2.

Guitar solo  
w/Rhy. Fig. 3  
Cadd9

w/Rhy. Fig. 4  
D 5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D w/Rhy. Fig. 3  
Cadd9

w/Rhy. Fig. 4 (3 times)  
G6 D D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D

D5 Dsus2 D D5 Dsus4 D5 D D5 Dsus2 D5 D D5 D

D5 Dsus2 D D5 Dsus4

D5 D D5 Dsus2 D5 D D5 D

D5 Dsus2 D D5 Dsus4

Dsus2 D

Show 4  $\text{♩} = 64$

Gtr. I      D/F $\sharp$       Gtr. II      D/F $\sharp$

D Rhy. Fig. 5      w/Fill 1      (end Rhy. Fig. 5)      w/Rhy. Fig. 5 (9 times)

Gtr. I      D/F $\sharp$       Gtr. II      D/F $\sharp$       G

String notation below the staff shows fingerings and positions for the guitar strings.

D      D/F $\sharp$       G      D      D/F $\sharp$

... lit - tie pa - tience, mm yeah, mm

String notation below the staff shows fingerings and positions for the guitar strings.

G      D      D/F $\sharp$       G

yeah. — Need a lit - tie pa - tience, yeah, just a lit - tie

String notation below the staff shows fingerings and positions for the guitar strings.

Fill 1

D D/F# G D D/F#
   
 pa - tience, yeah. Some more pa - tience, I been walk - in' the streets, at night  
 yeah.

10 11 12 10 11 12 (12) 10 9 10 12 (10) sl. sl.

G just try - in' to get it right. Need some pa - D Hard to see with so man - y a - round, you  
 tience, yeah.

sl. P H sl. P

8 7 9 7 7 9 7 3 3 5 4 2 4 2 3 4 3 2 2 2 4 2

G know I don't like be - ing stuck in the crowd D and the streets don't change but D/F# ba - by the name  
 Could use... some pa - tience, yeah.

3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

G I ain't got time for the game 'cause I need D you, D/F# yeah, yeah, but I need  
 Got - ta have some pa - tience, yeah.

3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 3 2

F6

**G**

you, oo, All it takes I need you, woh just a lit - tie I need -

**D**

pa - tience, oo, is all - this time. you need rit.

**G<sup>XII(Harm.)</sup>**

**Freely**

**D<sup>XIV</sup>**

(Whispered:) Ah.

**P**

*Additional Lyrics*

2. I sit here on the stairs 'cause I'd rather be alone.  
 If I can't have you right now I'll wait, dear.  
 Sometimes I get so tense but I can't speed up the time.  
 But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.  
 You and I'll just use a little patience.  
 Said, sugar, take the time 'cause the lights are shining bright.  
 You and I've got what it takes to make it.  
 We won't fake it, ah, I'll never break it 'cause I can't take it. (*To Gtr. solo*)

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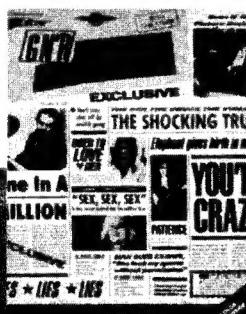
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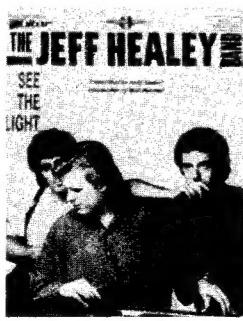
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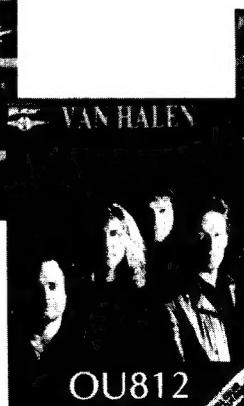
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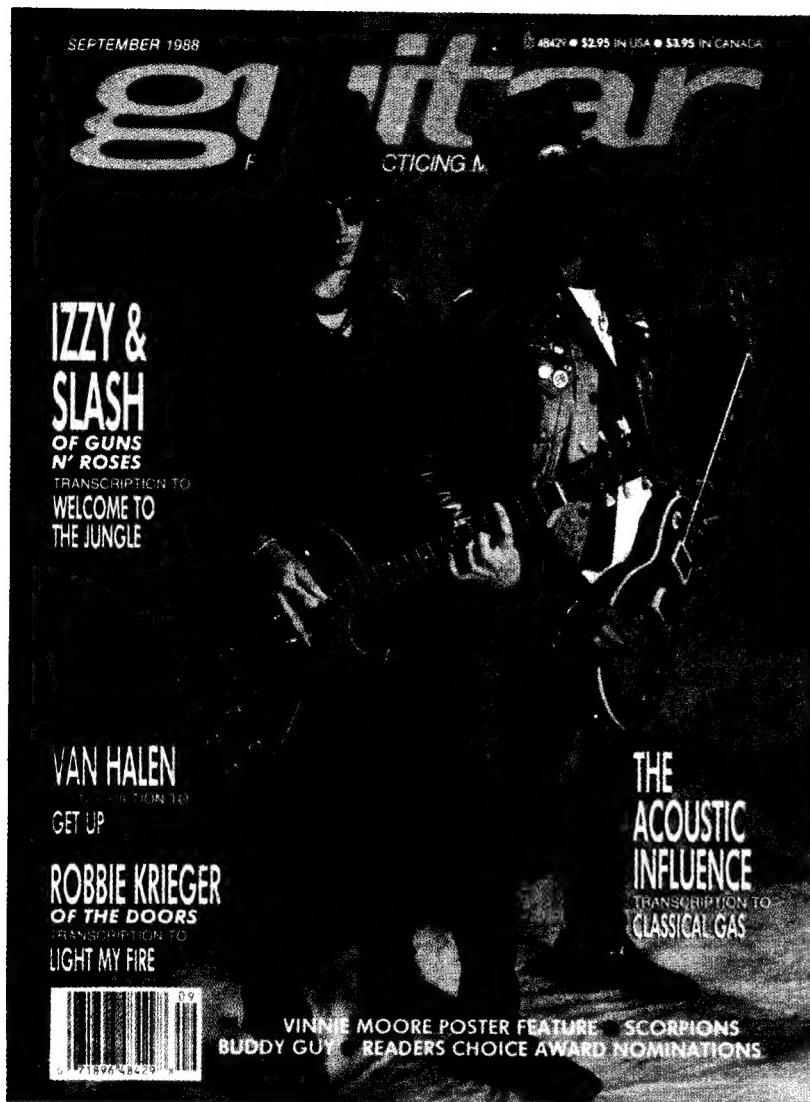
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